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THE METROPOLITAN MUSEUM OF ART

FIFTIETH ANNIVERSARY EXHIBITION

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THE METROPOLITAN MUSEUM OF ART

FIFTIETH ANNIVERSARY EXHIBITION

LOANS AND SPECIAL FEATURES

NEW YORK
1920

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NOTE

THE Metropolitan Museum of Art is celebrating the fiftieth anniversary of its foundation with an exhibition of a unique character, in which loans from private collections in and about New York, made for this special occasion, are intermingled with its own permanent possessions, in the various departments to which they relate. In addition to these loans the Museum itself is presenting special features, such as recent accessions which have not been shown hitherto, new arrangements of certain galleries, and so forth.

To assist visitors in locating these loans and special features the following guide has been prepared. It relates only to them, and is intended as a temporary supplement to, not a substitute for, the general Guide to the Collections of the Museum. The route followed is that of the general Guide.

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FIFTIETH ANNIVERSARY EXHIBITION

LOANS AND SPECIAL FEATURES

FIRST FLOOR

The Main Entrance Hall has been especially decorated for this celebration from designs by, and executed under the direction of, Messrs. McKim, Mead and White, to whom acknowledgment is due for their generosity in offering their services as a contribution. The emblems in the medallions surrounding the hall are those of countries or cities represented in the collections of the Museum. The four heads on the central piers—Painting, Sculpture, Architecture, and Decorative Arts—are the work of Ezra Winter, late of the American Academy in Rome.

In the southern half of the hall has been placed the first gift ever received by the Museum, a Roman sarcophagus which was presented in 1870 by Abdo Debbas, U. S. Consul at Tarsus.

CLASSICAL ART

To the left of the Main Entrance Hall are installed the collections of the Classical Department. In this department the recent purchases have been incorporated with the Fiftieth Anniversary Exhibition as special features and are shown for the first time in the rooms where by period they belong. They are listed below, together with a few loans, which are clearly indicated as such in their respective places.

Greek and Roman Sculptures.

Central Hall of Sculpture Southern Half

Fragmentary statue of an old fisherman, Greek, II century B. C.

Roman portrait, Augustan period.

Roman portrait, Trajanic period.

Roman portrait of a woman, III century A. D.

Vestibule

Water-color copies of the painted poros sculptures found on the Akropolis of Athens: Three-bodied Monster, full size; Contest of Herakles and Triton, full size; Two Lions Devouring a Bull, half size; Contest of Herakles and the Hydra, half size; Introduction of Herakles to Olympos, half size.

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Prehistoric Greek Period.

First Classical Room

Mycenaean vase, Case M.

Reproductions of objects found in Crete, Case H 2: ivory statuette of a leaper or diver, from Knossos; terracotta statuette of a Cretan lady, from Petsofa; porcelain tablets in the form of houses, from Knossos; the "Chieftain Vase" from Hagia Triada; part of a steatite vessel with offertory scene, from Knossos; gold jewelry, from Mochlos; steatite cover with handle in the form of a dog, from Mochlos; bronze basin with lily border, from Knossos.

Early Greek Period.

Second Classical Room

Two bronze helmets, two Rhodian jugs, and a Rhodian plate, Case H 2.

Dipylon geometric stand, Case M.

Corinthian cup, Case K.

Archaic Period.

Third Classical Room

Marble base with lotos design, Pedestal R 2.

Bronze feet of a candelabrum and a bronze handle in the form of a youth, Case O.

Bronze statuette of a warrior and a bronze helmet, Case J.

Black-figured amphora with marriage procession, Pedestal R 3.

Black-figured kylix with satyrs and maenads, Case F.

Black-figured skyphos with Nereus, Case A.

First Half of Fifth Century B. C.

Fourth Classical Room

Marble head of a youth, Pedestal L 2.

Bronze herm, Case A.

Red-figured kylix with schoolboys, Case K.

Second Half of Fifth Century B. C.

Fifth Classical Room

Bronze statuette of a bull, Case K.

Red-figured hydria with the interior of a woman's apartment, Case J.

Red-figured hydria with Eros putting on a lady's sandals, Case C.

Red-figured lekythos with a woman giving a drink to a departing warrior, Case G.

Fourth Century B. C.

Sixth Classical Room

Marble head of a girl, Pedestal G 2, lent by Henry Goldman.

Marble statuette of a boxer, Pedestal J 2.

Marble statuette of Aphrodite, Case M 2.

Bronze statuette of an athlete, Case E.

Apulian vase in the form of a duck, Case P.

Tanagra statuette of an old nurse, Case K.

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Hellenistic Period, III-I Century B. C.

Seventh Classical Room

Loans: bronze cista, Case C, and two silver cups with cranes, Case H 2.

Purchases:

Bronze statuette of a negro and a bronze bust of Zeus, Case C.

Gilt terracotta statuette of a dancing girl and a terracotta statuette of an old woman, Case J.

Roman Imperial Period.

Eighth Classical Room

Loan: bronze statue of Eros, from Boscoreale, in the Cubiculum.

Purchases:

Two bronze statuettes of a priest and a bronze statuette of a Lar, Case J.

Fourteen Arretine moulds, Cases G and G 2.

Group of silver and bronze objects found at Boscoreale, Case C.

Ninth Classical Room

Glass vase with serpentine decoration, Case K, lent by Miss Miles Carpenter.

Glazed terracotta bowl with horsemen in relief, lent by Michael Dreicer, and a glazed terracotta cup, Case D.

EGYPTIAN ART

The loans and special features in the Department of Egyptian Art, found directly across the Main Entrance Hall, are confined to two rooms, the Third and Eighth Egyptian Rooms.

Third Egyptian Room

In the Third Room are installed some of the recent accessions to the collections, acquired mostly in Egypt during the period of the war, partly through the excavations of the Museum's Egyptian Expedition at Thebes and partly through purchase. These consist of various notable examples of sculpture; funerary stelae; vases of pottery, faience, alabaster, diorite, and other stones; model weapons and implements; copper vessels; wall-inlays of polychrome faience; and many other representative objects illustrative of various periods and phases of Egyptian civilization and art.

Eighth Egyptian Room

The Eighth Room contains an exhibition of Egyptian jewelry, articles of adornment, and other objects in gold, silver, semi-precious stones, faience, and other materials, including a series of particularly beautiful necklaces of gold, faience, stone, and glass beads, lent by Mr. and Mrs. Goddard Du Bois, and a pectoral of gold, with colored inlay, from the famous Tukh el Garmus treasure, the remainder of which is now in the Cairo Museum, lent by Mrs. Joseph McKee Cook.

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ARMS AND ARMOR

Beyond the Seventh Egyptian Room lie five galleries devoted to Arms and Armor, in each of which important loans may be seen.

European Arms and Armor.

Wing H Gallery 9

Two guisarmes and a Böhmischer Ohrlöffel, XV century, on the wall near Case 1, lent by C. O. v. Kienbusch.

Two spurs, early XV century, Case 16, lent by C. O. v. Kienbusch.

Two war hammers, Italian and English, XVI century, Case 48, lent by C. O. v. Kienbusch.

Rapier, English, late XVI century, Case 61 lent by C. O. v. Kienbusch.

Maximilian armor, engraved and gilded, German, about 1525 (to be exhibited after June first), lent by Edward H. Litchfield.

Maximilian armor, German, about 1535, Case 43, lent by Philip Rhinelander II.

Pistol, Saxon, Nuremberg mark, about 1590, Case 64, lent by Alexander McMillan Welch.

Pistols (pair), French, about 1805, Case 64, lent by Theodore Offerman.

Flintlock pistol, barrel signed Lazarino Cominazzo, and five pairs of pistols, French and Spanish, 1750-1800, Case 121, lent by Theodore Offerman.

Fowling piece, French; said to have been given by Napoleon to Marshal Ney; dated 1801, Case 121, lent by George Leary, Jr.

Pistols (pair), Scottish type made in Liège, about 1790, Case 121, lent by Alexander McMillan Welch.

Three broadswords, Scottish, 1700-1730; two schiavonas, Italian, late XVII century, Case 122, lent by Alexander McMillan Welch.

Broadsword, Scottish, XVII century, Case 122, lent by William B. Osgood Field.

Basket-hilted sabre, Scottish (?), XVII century, Case 122, lent by C. O. v. Kienbusch.

Venetian cutlass, about 1570, Case 126, lent by C. O. v. Kienbusch.

Broadsword, English, 1650; supposed to have belonged to Oliver Cromwell, the Protector (to be exhibited after June first), lent by Edward H. Litchfield.

Crossbow, Italian, late XVI century, Case 131, lent by Alphonse Jongers.

Crossbow, French, late XVII century, Case 131, lent by Theodore Offerman.

Dirk, Scottish, about 1750, in case near entrance to Japanese gallery, lent by Alexander McMillan Welch.

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Complete armor, Italian, about 1560, Case 72, lent by Philip Rhinelander II. *Wing H, Gallery 8*

Complete armor, German, about 1560 (to be exhibited after June first), lent by Edward H. Litchfield.

Left-handed dagger, Spanish, XVII century, Case 82, lent by Theodore Offerman.

Pistols (pair), supposed to have belonged to George Washington (to be exhibited after June first), lent by Edward H. Litchfield. *Wing H, Gallery 7*

Pistol, Scottish, dated 1649, lent by Sumner Healey.

Japanese Arms and Armor.

Short sword, Japanese, XVI century, Case O. 42, lent by William B. Osgood Field. *Wing H, Gallery 6*

Arms and Armor of the East.

Cuirass, north Indian, XVII-XVIII century, Case O. 47, lent by William B. Osgood Field. *Wing H, Gallery 5*

Swords, daggers, and gun; blades, Persian, XVI-XVII century; hilts, scabbards, and gun decoration, Caucasian, XIX century, Case O. 52, lent by Copley Amory, Jr.

Krisses from Moro, Sumbawa, Sumatra, Bali, and Java, Case O. 53, lent by George C. Stone.

From the main Hall of Armor (Wing H, Gallery 9) a stairway descends to the basement where in Class Room B has been arranged a special exhibition intended to show the extent, variety, and value of the educational work of the Museum. *Class Room B*

The Room of Recent Accessions is reached from the Hall of Armor by passing through the remaining Egyptian galleries. During the celebration of the fiftieth anniversary this room has been set aside for an exhibition that shows graphically the development of the Museum in fifty years. This consists of memorabilia, portraits and photographs of founders, benefactors, and trustees, plans, views, and charts. *Room of Recent Accessions*

From this room the route lies through the gallery filled with sculpture by Auguste Rodin, past the architectural casts in the Hall of Casts, to the rooms in which are installed the musical instruments.

MUSICAL INSTRUMENTS

A group of missals, manuscripts, scores, and early printed books has been obtained by loan as follows:

MANUSCRIPTS:

Bach, Kirchenkantaten, Mendelssohn's copy with autograph. *Galleries 26 and 27*

Beethoven, Sonata, Opus 96, original score, 1812-1813.

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Converse, Pipe of Desire, original score, 1905. The first American opera to be performed at the Metropolitan Opera House, 1908.

Handel, Concertino "Nisi Dominus," original score, 1707.

William Linley, Glees, Elegies, and Madrigals, 1833-1834.

Paganini, Four unpublished nocturnes, original scores.

PRINTED BOOKS:

Franchino Gafori, Practica Musice, first edition, Milan, 1496, and Theorica Musice, second edition, Milan, 1492.

Hugo Reutlingensis, Flores Musice, Strassburg, about 1490.

THE PIERPONT MORGAN WING

EUROPEAN SCULPTURE AND DECORATIVE ARTS

In this wing—which is entered from the rooms of classical sculptural casts beyond the musical instruments—the objects installed for the first time as a part of the Fiftieth Anniversary Exhibition are to be seen in three galleries on the first floor, F 2, 3, and 7, and in two galleries on the second floor, F 24 and 25.

Early Christian, Byzantine, and Romanesque Art.

Wing F Gallery 2

Loan: enameled ciborium, French (Lorraine), XII century.

Purchase: a group of early Christian gilt glass.

Gothic Art—XIII and XIV Centuries.

Wing F Gallery 3

Loans:

Ciborium, champlevé enamel, French, XIII century.

Enameled chalice, Italian (Sienese), XIV century. Signed: Andrea Petrucci.

Main Hall—Gothic and Renaissance Sculpture.

Wing F Gallery 7

Loan: Bronze angel by Jehan Barbet, from the Château du Lude, French, XV century (1485).

English and American Decorative Arts.

Wing F Gallery 24

Punch bowl, maker Paul Revere, late XVIII century, lent by Mrs. Marsden J. Perry.

Two pairs of urns, one of them decorated with the arms of the United States, Chinese-Lowestoft, late XVIII century, lent by Mrs. Charles B. Hillhouse and Ogden Codman respectively.

Forty-three pieces of glass from the Wistar factory, Alloways-town, New Jersey, XVIII century, lent by Miss Minnie I. Meacham.

Chest on chest, mahogany, attributed to Samuel McIntire, Salem, Massachusetts, late XVIII century, lent by Mrs. Francis P. Garvan.

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Tall clock, maker: Aaron Willard, American, late XVIII century; banjo clock, American, early XIX century; mantel clock, ormolu, French, early XIX century; card table and arm chair, Sheraton style, American, late XVIII century; and mirror, late XVIII century—lent by R. T. Haines Halsey.

This room has been rearranged to include the following Museum pieces: mantel with a panel commemorative of the Battle of Lake Erie, American, about 1815, the gift of Francis P. Garvan, 1918; a bed from Salem, Sheraton style, late XVIII century; girandoles from Chase House, Annapolis, Maryland, late XVIII century; and a group of three mirrors, American, early XIX century.

American Decorative Arts.

Teaboard, engraved with the Washington arms, American Sheffield plate, late XVIII century, lent by R. T. Haines Halsey. *Wing F Gallery 25*

Chinese-Lowestoft, late XVIII century:—

Five pieces decorated with the Insignia of the Order of the Cincinnati, from a set belonging to Captain Shaw, lent by Mrs. Robert B. Minturn.

Five pieces, decorated with the Insignia of the Order of the Cincinnati, formerly belonging to General Washington; one cup and saucer, decorated with the Insignia of the Order of the Cincinnati, formerly belonging to General Knox; fifteen pieces, decorated with the seal of New York State; and sixteen pieces decorated with the American eagle, thirteen in color and three in gold—lent by R. T. Haines Halsey.

This room also contains the Chase Family dinner set, two hundred and eighteen pieces, decorated with the arms of the Chase family of Maryland.

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SECOND FLOOR

PAINTINGS

From the Marquand Gallery, situated at the head of the main stairway, the circuit of the paintings galleries in which there are loans and special features is made by going to the right through the rooms filled with the Altman Collection to the galleries beyond.

Marquand Gallery.

Gallery 11

Portrait of a Man, by Leandro Bassano, lent by George and Florence Blumenthal; Bacchanal, by Giovanni Bellini, lent by Carl W. Hamilton; The Smoking Party, by Adriaen Brouwer, lent by Michael Friedsam; Lady Guildford, by Hans Holbein, lent by William K. Vanderbilt; Portrait of a Musician, by Hans Holbein, and Portrait of a Man, by Titian, lent by Henry Goldman; Cardinal Pietro Bembo, by Titian, lent by Charles M. Schwab; Portrait of a Man, by Bartolommeo Veneto, lent by Henry Goldman; Lady with a Lute, by Vermeer van Delft, lent by Mrs. Henry E. Huntington.

Early Paintings of the Northern Schools.

Gallery 34

The Rest on the Flight into Egypt, by Gerard David; The Martyrdom of Two Saints, by the School of Simon Marmion, lent by Michael Dreicer; Two Wings of an Altarpiece, by Hans Memling; Three Saints, by Martin Schongauer, and Christ Appearing to His Mother, by Roger van der Weyden, lent by Michael Dreicer; and Leonello d'Este, by Roger van der Weyden, lent by Michael Friedsam.

Italian Paintings—XIII to XV Century.

Gallery 33

Presentation in the Temple, Byzantine School, lent by Miss Lizzie P. Bliss; Triptych, Christ and Saints, by Cimabue, lent by Carl W. Hamilton; Madonna and Child, by Bernardo Daddi, and a Madonna and Child, by Gentile da Fabriano, lent by Henry Goldman; a Crucifixion, by Piero della Francesca, lent by Carl W. Hamilton.

Italian Paintings—XV Century.

Gallery 31

Judith with the Head of Holofernes, by Andrea Mantegna, lent by Carl W. Hamilton.

A large altarpiece, Madonna and Child with Saints, by Girolamo dai Libri, recently purchased, will be placed in this gallery about June 1.

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Gold Room

Recent purchases of classical art are exhibited in the semicircular case opposite the entrance from Gallery 31, as follows: *Gallery 32*

A pair of gold earrings, IV century B. C.; gold fibula, VII century B. C.; gold bracelet with glass inlay, Roman, III century A. D.

A small gallery has been arranged off Gallery 32 in which have been installed twenty-two ceiling panels by Pinturicchio, painted for the reception hall in the Petrucci Palace, Siena. This gallery will be opened to the public early in June.

Italian Paintings—XV Century.

Madonna and Child, by Giovanni Bellini, lent by John N. Willys; Giuliano de'Medici, by Botticelli, lent by Mr. and Mrs. Otto H. Kahn; Portrait of a Young Man, by Andrea del Castagno; The Nativity, by Francesco di Giorgio, lent by George and Florence Blumenthal; The Adoration of the Kings, by Bartolommeo Vivarini; Madonna and Child, by Bartolommeo Vivarini, lent by Dan Fellows Platt. *Gallery 30*

Spanish Paintings.

Victor Guye, by Francisco José Goya, lent by J. Horace Harding; View of Toledo, by El Greco, an anonymous loan; Portrait of a Girl, by Velazquez, lent by John N. Willys. *Gallery 28*

Dutch Paintings.

Portrait of a Man Seated, by Frans Hals, lent by Henry Goldman; four paintings by Rembrandt: Philemon and Baucis, lent by Mr. and Mrs. Otto H. Kahn; The Savant, Saskia, and Hendrickje Stoffels, lent by Mrs. Henry E. Huntington. *Gallery 26*

English Paintings—XVIII Century.

This gallery, which formerly was hung with French and English paintings, is now devoted wholly to English paintings of the XVIII and XIX centuries. *Gallery 24*

Rockets and Blue Lights, by J. M. W. Turner, lent by Charles M. Schwab.

Drawings.

In Gallery 25 are shown drawings from the Museum collection, together with many borrowed from private collectors, among whom are J. L. Redmond and Mortimer L. Schiff. *Gallery 25*

Modern French Paintings.

A Sailor, by Paul Cézanne, lent by Mrs. Eugene Meyer, Jr.; Portrait of Mme. Cézanne, by Paul Cézanne, lent by John Quinn; Reverie, by J. B. C. Corot, Anonymous Loan; The Fisherman, by J. B. C. Corot, lent by George F. Baker; The Drinkers, by Honoré Daumier, lent by Adolph Lewisohn; Before the

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Race, by Edgar Degas, lent by Miss Lizzie P. Bliss; Ia Orana Maria and Women by the River, by Paul Gauguin, lent by Adolph Lewisohn; Still Life, by Edouard Manet, lent by Mrs. Eugene Meyer, Jr.; Vetheuil, by Claude Monet, and Apple-trees in Blossom, by Camille Pissarro, lent by William Church Osborn; Vase of Flowers and Illumined Flower, by Odilon Redon, lent by John Quinn; In the Meadow and a Landscape, by Pierre Auguste Renoir, lent by Adolph Lewisohn; Morning Effect—The Fisherman, by Théodore Rousseau, lent by George F. Baker; Portrait of the Artist, by Vincent Van Gogh, lent by John Quinn.

French Paintings.

Gallery 20 This gallery, which was formerly hung with American paintings, is now assigned to paintings by French artists.

Le Billet Doux, by Fragonard, lent by Jules S. Bache; La Bonne Mère, by Fragonard, Portrait of a Youth and Portrait of a Girl, by Greuze, Portrait of a Man, by Maurice Quentin de la Tour, Portrait of Mme. Rigolay d'Ogny, by Nattier, Fête Champêtre, by J. B. J. Pater, Portrait of a Lady, by J. B. Peronneau, lent by Mr. and Mrs. S. R. Bertron; Orpheus and Eurydice, and Orpheus Asking the Way to Hades, by Nicolas Poussin, Anonymous Loan; Girl with a Dog by Louis-Gustave Ricard, lent by S. W. de Jonge; Fête Champêtre, by Watteau, lent by Mr. and Mrs. S. R. Bertron.

Early American Paintings.

Gallery 16 By a recent rearrangement, four large adjacent galleries have been set aside for American paintings. The series begins with this gallery (where formerly the Wm. H. Vanderbilt Collection was shown), which is now hung with works by early American artists. It is continued by Galleries 15 and 13, containing the American paintings in the Hearn Collection, and completed by Gallery 12, now devoted to the work of contemporary American painters.

Portraits of Epes Sargent, Jr., and Mrs. Epes Sargent, Jr., by John Singleton Copley, lent by Mrs. George H. Clements.

Contemporary American Paintings.

Gallery 12 Adventure, by Arthur B. Davies, lent by Miss Lizzie P. Bliss; October, by John H. Twachtman, lent by Charles A. Platt.

AMERICAN SILVER

From Gallery 12 of the paintings two long balconies overlooking the Hall of Casts are reached, the nearer of which is devoted largely to American silver, now augmented by special loans as follows:

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Silver made by two New York XVIII century silversmiths, Peter van Dyke and his son Richard. *Gallery 22*

By Peter van Dyke:

A can, lent by the Hon. A. T. Clearwater; two teapots, lent by Francis P. Garvan and Pierre Jay respectively; two tankards, lent by R. T. Haines Halsey; a porringer, lent by Luke Vincent Lockwood.

By Richard van Dyke:

A can, lent by the Hon. A. T. Clearwater; a bowl, lent by R. T. Haines Halsey.

GALLERY OF SPECIAL EXHIBITIONS

The next room in which loans for the Fiftieth Anniversary Exhibition have been placed is the so-called Gallery of Special Exhibitions, reached by retracing our steps through Gallery 12 and the Marquand Gallery, then passing through a long gallery to the right of the main stairway and turning to the right along the balcony around the Main Entrance Hall to the room beyond. Here are French decorative arts of the XVIII century.

French Tapestries, Furniture, and Sculpture—XVIII Century.

TAPESTRIES:

Set of ten tapestries, The Months of Lucas, woven by Audran, the Gobelins, French, XVIII century, lent anonymously. *Gallery 6*

Two tapestries, Portières of the Gods, by Audran, the Gobelins, lent by Harry Payne Whitney.

FURNITURE:

Twelve chairs upholstered in tapestry and two settees, period of Louis XV, lent anonymously.

Commode, period of Louis XVI, lent anonymously.

Marquetry desk, period of Louis XVI, lent by Jules S. Bache.

Table, Regency; marquetry dressing table and a pair of silver candelabra, Louis XV; harp signed Naderman, barometer (from Crillon), and a chair given to Jefferson, Louis XVI—lent by Mrs. George T. Bliss.

Three armchairs upholstered in tapestry, period of Louis XIV; two chairs and a sofa in needlepoint, Regency period; marquetry desk and commode, period of Louis XV; two armchairs in needlepoint and a tambour table, Louis XVI—lent by Mrs. Albert Blum.

Two chairs signed Carpentier, Louis XV, and three panels of jardinière velvet, Italian, about 1700, lent by Lewis L. Clarke.

Console and commode, bergère, and two chairs upholstered in tapestry, Louis XVI; six small tables, Louis XV and Louis XVI; cabaret of Sèvres porcelain in lacquer box, Louis XVI —lent by Mrs. W. P. Douglas.

Table, signed by Toro, Regency period; cabinet, marquetry, signed J. C. Ellaume, Louis XV; clock, ormolu, by Falconet

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and Le Paute, gift of Louis XV to Mme. de Pompadour; a pair of console tables, carved wood, painted and gilded; two candlesticks (pair), ormolu; vase, Sèvres, pâte tendre; clock, ormolu, by Le Paute and Viron, Louis XVI; a pair of Imari vases, with ormolu mounts, by Gouthière, on Louis XVI wood pedestals—lent by Mr. and Mrs. F. Gray Griswold.

Console table, Louis XIV, lent by Edward S. Harkness.

Console, painted wood, with red Verona marble top, and marquetry desk signed Hache, Louis XV; screen, four-fold, with scenes by Le Prince; marble tripod, and gilded wood model for a clock, Louis XVI—lent by the Misses Hewitt.

Two tables with Sèvres plaques, a pair of Sèvres biscuit groups, Sèvres écuelle with bleu du roi ground, and two arm chairs upholstered in tapestry and two with damask, Louis XVI—lent by Mortimer L. Schiff.

Four chairs and a settee, all upholstered in tapestry depicting scenes from La Fontaine's Fables, two fire screens, two chairs and a settee, all in tapestry, and two commodes, Louis XV; two harps, Louis XVI—lent by Harry Payne Whitney.

Oak console, period of Louis XV, lent by Orme Wilson, Jr.

Wrought iron console, period of the Regency, lent by Mrs. Charles A. Wimpfheimer.

SCULPTURE:

Marble statue, Nymph, by Claude Desbatisse; bust, Mme. Augustin, plaster, by Houdon; bust, Mlle. Genevieve, marble, by Le Moyne; bust, Mme. de Pompadour, marble, by Pigalle—lent by Jules S. Bache.

Bust, Le Grand Dauphin, bronze, by Coysevox, lent by George and Florence Blumenthal.

La Frileuse, bronze, by Houdon, lent by Henry P. Davison.

Two marble groups, Nymphs and Satyrs, and a bust of Mme. de Wailly, marble, all by Pajou; marble statue, Mercury, by Pigalle—lent by Mrs. William Salomon.

Two terracotta groups: Nymph and Satyr, by Clodion, and Nymph and Children, by Marin—lent by Mortimer L. Schiff.

This room also contains two recent purchases of French decorative art made by the Museum—a Bust of a Woman, an original plaster by Joseph Chinard, and a Louis XV armchair.

EUROPEAN DECORATIVE ARTS

From the Gallery of Special Exhibitions open three galleries of European decorative arts in which are shown loans and special features in Gothic and Renaissance art.

Gothic Art.

Wing J
Gallery 13

TAPESTRIES:

Resurrection, Flemish, about 1500, lent by Jules S. Bache.

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Fragment, French, XV century, lent by George and Florence Blumenthal.

Crucifixion, Franco-Flemish, late XV century, lent by Michael Dreicer.

Virgin and Child, Flemish, about 1500, lent by Arthur Lehman.

Panel from the Isabeau de Bavière set, French, XV century, lent by Frederic B. Pratt.

Millefleurs with red ground, about 1500, lent by Mortimer L. Schiff.

SCULPTURE:

Jeanne d'Evreux, marble, French, XIV century, lent by George and Florence Blumenthal.

Four French stone sculptures—Prophet, XII century; Portrait Group of Marie d'Anjou and her son Louis XI, XV century; and Annunciation Group, XV century—lent by Michael Dreicer.

Saint George, wood, French, XV century, lent by Mr. and Mrs. Otto H. Kahn.

Head of a King, stone, French, XII century, lent by Frederic B. Pratt.

Iron faldstool, French, XV century, lent by Mr. and Mrs. Otto H. Kahn.

A recent purchase, a Gothic lectern, French, XV century, is also shown in this gallery for the first time.

Renaissance Art.

TAPESTRIES:

Three tapestries, with red ground, Italian, XVI century, lent by Mr. and Mrs. Robert W. de Forest. *Wing J, Galleries 11 and 12*

Two tapestries, Stories of Britomartis and Niobe and Latona, French, XVI century, and two tapestries with the Exploits of Titus, Flemish, XVI century, lent by Harry Payne Whitney. In Wing H, Gallery 14, are two more of this set.

Virgin and Child, Flemish, about 1500, lent by Harry Payne Whitney.

SCULPTURE

Bronze andirons by Alessandro Vittoria, lent by George and Florence Blumenthal.

Bust of a Man, marble, French, XVI century, lent by Michael Dreicer.

Madonna and Child, marble, by Jacopo della Quercia, lent by Henry Goldman.

Bust, Beatrice of Aragon, marble, by Laurana, and Bust, Portrait of a Man, marble, by Pietro da Milano—lent by Thomas F. Ryan.

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FURNITURE:

Cassone, French, Burgundian, XVI century, lent by George and Florence Blumenthal.

Cassone, Italian, XVI century, lent by Harry Payne Whitney.

Two recent purchases are here installed as follows:

Tapestry, Diana and Nymphs, Paris atelier, XVII century.

Statue, St. Mark, terracotta, by Antoine Juste.

PRINT GALLERIES

In the Print Galleries (entered by passing through the long gallery where the Museum collection of Venetian glass is largely shown) the walls are hung with prints and the floor cases contain illustrated books, the exhibition as a whole being intended to show by small but carefully selected groups of material the more important phases of the development of etching, engraving, and woodcutting during the four centuries from about 1480 to about 1880. Because of space limitations the exhibition contains only original prints, except for a few unusually important items which are reproductive in nature.

The Department of Prints having been in existence only three years and being still in a formative stage, it has been necessary to borrow a few prints and a considerable number of books in order that the scheme of the exhibition might be followed out. Among the things owned by the Museum attention is more particularly called to the groups of Renaissance woodcuts and prints by Dürer. The loans kindly made by friends of the Museum, in each case of important material, are as follows:

A group of French eighteenth-century books, lent by Mortimer L. Schiff.

The Hypnerotomachia of 1499, lent by Robert Hartshorne.

A number of books of various periods, lent by William Augustus White.

Several nineteenth-century books, lent by W. B. Osgood Field and Howard Mansfield.

Etchings by Jean François Millet, lent by Howard Mansfield.

A group of etchings by Rembrandt, lent by E. Baerwald, H. H. Benedict, G. W. Davison, C. B. Eddy, and Felix M. Warburg.

Whistler's "Jo" and "Annie Haden," lent by Fisher Howe.

Etchings by Callot, lent by Robert Hartshorne.

Etchings by Meryon, lent by H. H. Benedict and G. W. Davison.

Claude's "Bouvier," lent by H. McM. Painter.

A group of early woodcuts, lent by E. Baerwald, P. J. Sachs, and Felix M. Warburg.

Engravings by the Master E. S. and other primitive German engravers, lent by Felix M. Warburg.

Engravings by Schongauer, lent by C. B. Eddy and Felix M. Warburg.

Engravings by Lucas of Leyden, lent by Felix M. Warburg.

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A group of engravings by Mantegna and his school, lent by P. J. Sachs.

A number of anonymous loans of various kinds.

Of the Print Galleries, the most southerly contains the engravings, the central one the etchings, and the north gallery the woodcuts, the books being arranged in chronological order in the floor cases about the three galleries.

FAR EASTERN ART

Oriental Ceramics.

The collection of Chinese pottery of the T'ang and Sung periods (reached by recrossing the Gallery of Special Exhibitions) has been rearranged and augmented by loans from Samuel T. Peters, S. K. de Forest, and Mrs. William H. Moore, in order to show a more complete collection, which, as it now stands, is thoroughly representative of all the different periods and styles of Chinese pottery. *Gallery 5*

The porcelains and potteries of the Ming period and later have been treated in the same way and through important loans from an anonymous lender and from Mrs. F. F. Thompson the collection gives now the greatest facilities for study of the entire Chinese ceramic art in all its details.

The Corean pottery on the opposite side of the balcony has a very remarkable addition of an early incense burner and two kilins of the Korai period, lent by S. K. de Forest. *Gallery 1*

Chinese Art.

In Gallery E 8, beyond the room containing the Bishop Collection of jades, is a very interesting Sung tapestry lent by William H. Clarke. *Wing E Gallery 8*

The collection of bronzes in Gallery E 9 has been greatly enriched by the remarkable bronzes lent by Mr. and Mrs. Eugene Meyer, Jr. *Wing E Gallery 9*

Two pieces of sculpture recently acquired by the Museum are shown here on the east wall. One is the Chinese Buddhistic figure of dried lacquer described in the April Bulletin and the other the Japanese figure of Amida enthroned on a lotus stand which was described in the Bulletin of last December.

Oriental Sculpture, Bronzes, and Paintings of Early Periods.

In the central gallery opening from this room are a gilt-bronze incense burner, openworked and delightful in design, of the Han period, lent by Grenville L. Winthrop, and two Sung paintings lent by Mrs. William H. Moore. *Wing E Gallery 11*

Japanese Art.

In the last room of the series filled with art of the Far East, a representative collection of Japanese prints from the Museum *Wing H Gallery 11*

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collection illustrates the entire evolution of the colored woodcuts.

EUROPEAN DECORATIVE ARTS

The door to the right of the room hung with Japanese prints opens into a series of rooms in which European decorative arts are arranged by material. The first is unchanged, but in the second and several others new loans are shown as follows:

European Silver.

Wing H Gallery 13

Five spoons, English, XVI-XVIII century, lent by the Hon. A. T. Clearwater.

Four pieces by Paul Storr, English, XIX century, and three pieces by Paul Lamerie, English, XVIII century—lent by Edward S. Harkness.

Twenty-three spoons, European, XVI-XVIII century, and a hot water kettle by Paul Lamerie, lent by Marsden J. Perry.

Tapestries.

Wing H Galleries 13, 14, and 15

Four from the Scipio Series, Flemish, XVII century, lent by Mrs. William Salomon.

Two tapestries with the Exploits of Titus, Flemish, XVI century, lent by Harry Payne Whitney.

Laces—XVI and XVII Centuries.

Wing H Gallery 17

Collection of 165 tassels, Italian, XVI century.

Italian cut-linenwork and embroidery, lent by Mrs. George T. Bliss, Mrs. Albert Blum, Miss Miles Carpenter, Mrs. Harry Markoe, Mrs. DeWitt Clinton Cohen, and Miss Marion Hague.

Laces—XVII and XVIII Centuries.

Wing H Gallery 18

Venetian rosepoint laces, lent by Mrs. William Bayard Cutting, Mrs. Harris Fahnestock, and Mrs. George T. Whelan.

Laces—XVIII and XIX Centuries.

Wing H Gallery 19

XIX century wedding lace, lent by Mrs. Richard Gambrill II, Mrs. Clarence C. Pell, The Redmond Family and Mrs. Herbert L. Satterlee, and Mrs. F. E. Webb.

The laces from royal collections belonging to the Museum have been brought together in a special case in the center of this room.

Decorative Arts—XIX Century.

Wing H Gallery 22 A

By going through the Study Room of Textiles, we reach Gallery 22A.

Napoleonic laces, lent by Mrs. William H. Moore and Mrs. Herbert L. Satterlee, and other early XIX century lace.

French Empire furniture and metalwork, recently purchased.

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Tapestry with red ground, Italian, XVI century, lent by Edward S. Harkness. *Wing H Gallery 22*

NEAR EASTERN ART

By crossing to the other side of the balcony and continuing toward the left, we reach a series of rooms assigned to Near Eastern art. Two small alcove rooms containing Indian sculptures are the only ones changed by the present exhibition.

Indian Art.

Large stone relief, X-XII century, lent by Miss Cora Timken. *Wing E Gallery 13 A and C*

Recent purchases of Indian art now shown as a special feature are as follows:

The Bodhisattva Maitreya, stone, I-II century.

Buddha, stone, VIII century.

Buddha, with attendant figures, stone, VIII century.

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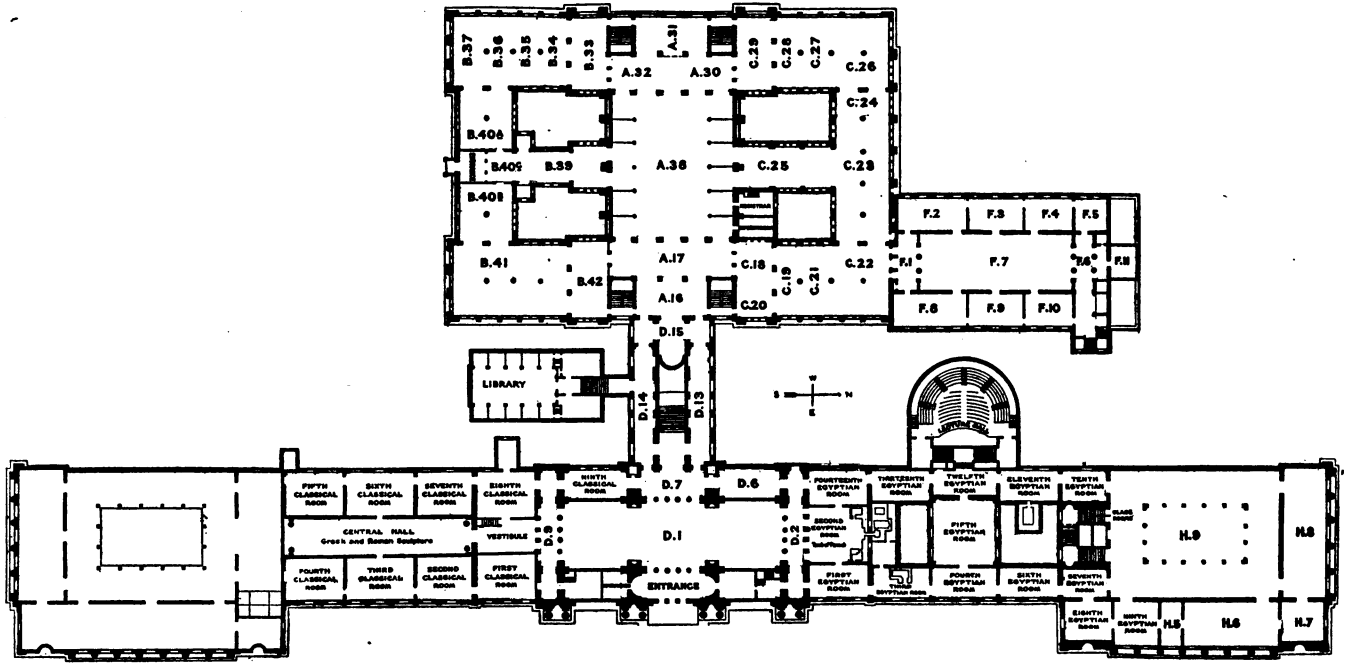

FIRST FLOOR PLAN

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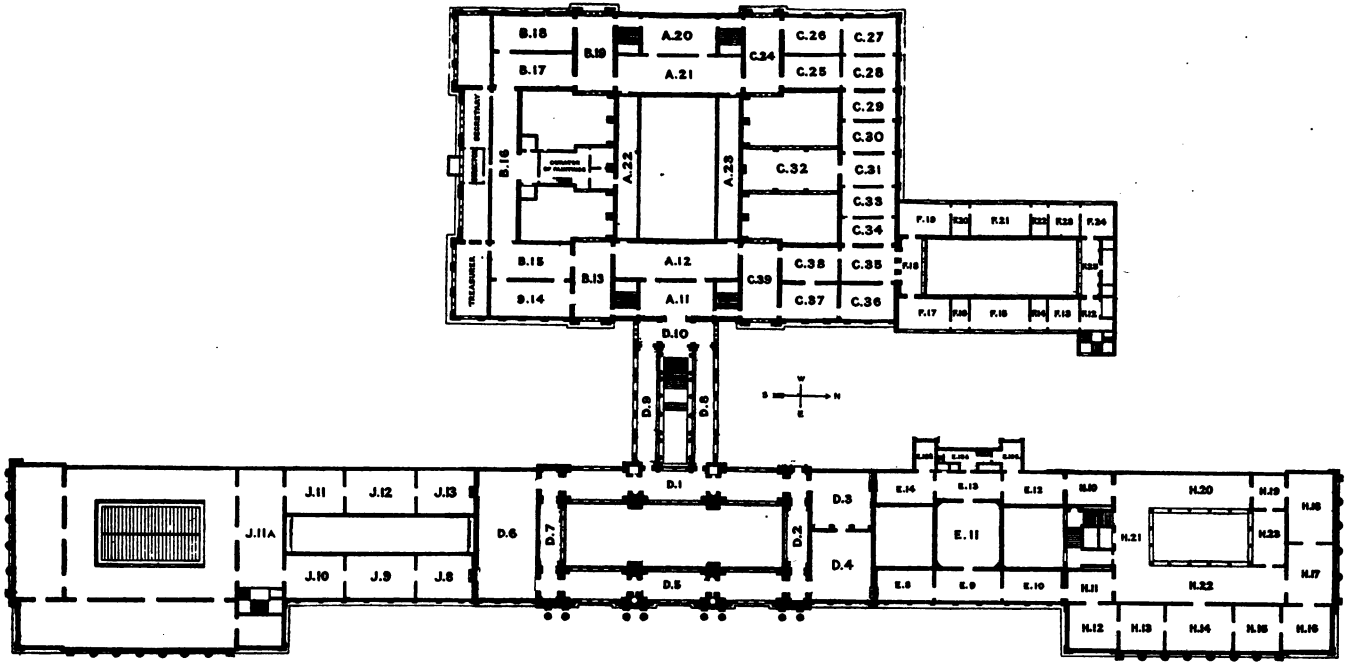

SECOND FLOOR PLAN

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